

Vol. 3 No. 5 (14)

A CANADIAN MAGAZINE

35¢

CINE World

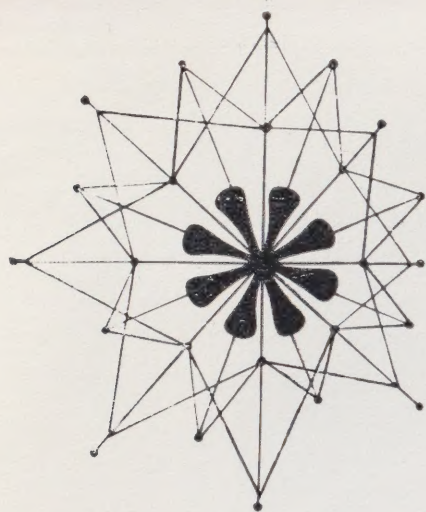
A BI-MONTHLY PUBLICATION DEVOTED TO THE ART OF FILMS AND FILMING

USCHI GLASS

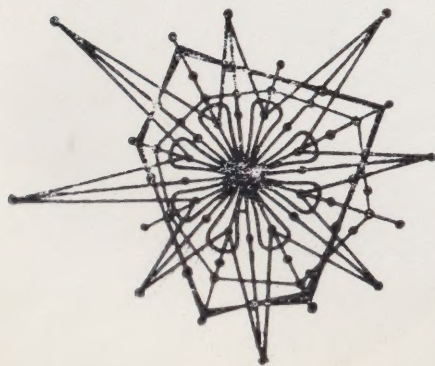




Uta Levka



To All Friends
of
CINE World
Best Wishes
for a Happy
And Prosperous
New Year
1967



A SPLIT SECOND IN ETERNITY



The Ancients Called It **COSMIC CONSCIOUSNESS**

Must man die to release his *inner consciousness*? Can we experience *momentary flights* of the soul—that is, become *one with the universe* and receive an influx of great understanding?

The shackles of the body—its earthly limitations—can be thrown off and *man's mind can be attuned* to the Infinite Wisdom for a flash of a second. During this brief interval intuitive knowledge, great inspiration, and a new vision of our life's mission are had. Some call this great experience a psychic phenomenon. But the ancients knew it and taught it as *Cosmic Consciousness*—the merging of man's mind with the Universal Intelligence.

Let This Free Book Explain

This is *not* a religious doctrine, but the application of *simple*, natural laws, which give man an insight into the great Cosmic plan. They make possible a source of great joy, strength, and a regeneration of man's personal powers. Write to the Rosicrucians, an age-old brotherhood of understanding, for a *free* copy of the book "The Mastery of Life." It will tell you how, in the privacy of your own home, you may indulge in these mysteries of life known to the ancients. Address: Scribe F.C.N.

The Rosicrucians

(AMORC)

SAN JOSE, CALIFORNIA 95114, U.S.A.
Please Include Your Zip Code





*Another Canadian Gal,
Beautiful*

SUSAN CLARK

*Is Doing Well
In Hollywood*

By RON RIEDER

Hollywood—

When it comes to family trees, Susan Clark has roots that run deeper than the famed California redwoods.

Susan, talented actress who will make her American movie debut early in 1967 in Universal's "Banning," was born in Sarnia, Ontario, but her bloodlines link her with leading families in England, Ireland and United States.

Susan's paternal great grandmother, Lady Eileen Fitzgerald, a relative of the late President John Fitzgerald Kennedy, broke with stolid Irish tradition by marrying a Protestant. However, he wasn't just the garden variety of Protestant. He was a titled member of the aristocracy, Baron Raymond Clark.

Needless to say, baron or no baron, great grandfather Clark was still a Protestant and as such he found his Catholic surroundings somewhat less than cordial. So he packed up his title and his bride and migrated to Ontario, leaving his land and property in Ireland to eventually revert back to state ownership.

In sparsely populated Ontario of his day, Baron Clark's grand title and documented lineage went pretty much unnoticed. Certainly the Indians weren't the least bit impressed.

And when Lady Eileen bore her husband a son, even he was to dismiss his noble heritage with a casual shrug.

In fact, when young George (Susan's grandfather) came of age, he gave into an urge to travel and struck out for the Virgin territory in the Yukon where, as Susan puts it, "he had a damned good time and brought back a few gold nuggets to prove it."

George finally settled down and married into the Cuthbert family, a noteworthy clan in its own right. It was a Cuthbert who founded the first Protestant church in Quebec.

What does Susan think of it all?

"Of course, it's all quite fascinating," she admits, "but it actually means so very little in 1966. I leave all that sort of heraldry to my old maiden great aunt in Ontario. My career as an actress depends solely on my own individual qualifications and I wouldn't be any better or worse as a talent even if I were the daughter of the Queen Mother herself."

Where has her talent taken her?

In her first American film "Banning" Susan has a top-featured role as Guy Stockwell's stately wife in the sex-filled expose of the exclusive country club set.

Susan has been acting professionally since the tender age of 11. Summer stock, other stage work in Canada, United States and England and television has taken up her time until the "Banning" role. She landed the part after being referred to Elenor Kilgalen, Universal's talent agent in New York and in turn to "Banning" director Ron Winston.

The only thing left is vital statistics which her Hollywood press releases give as follows: Height five foot seven and a half inches; weight 128 pounds; hair auburn; eyes gray-green. Put all these together and it spells Susan Clark, Canadian actress on her way up.





Film Societies and
Community Groups!
Book your 16 mm print
early through
K. GODZINSKI
101 Humberside Ave., Toronto 9

ELVA STROM

93 CHILTERN HILL RD.
TORONTO 10, ONT.
787-3012

Mimeographing

Forms
Announcements
Bulletins

Pick-up & Delivery

FAST, EFFICIENT SERVICE

Sol L. Blackman, B.A.

Chartered Accountant

425 University Ave.

Toronto, Ontario

Empire 3-4222

FIRST CANADIAN-
SOUTH AMERICAN
CO-PRODUCTION

Love ^{WITH A} *Stranger*

Special to CINE World

Montevideo—

Surely the first of its kind, the Canadian-South American feature film co-production 'Love With a Stranger' (working title) is now being shot in Eastmancolor, in and around Montevideo. Well on the way to completion, the shooting schedule is about seven weeks.

The story, which deals with a controversial mother-daughter-lover triangle, was written by English writer Margot Stevens, and has since been especially adapted for setting in South America. Producers of 'Love With a Stranger' are: Executive Films of N.Y., Independent Film Associates, and Orion Studios (Montevideo). The film will be released and distributed through Executive Films of N.Y.

The film, which aims to capture a natural realism, wherever possible utilizes location settings. Well-known Canadian Director of Photography, Stanley Lipinski, has been flown down for the entire filming. Lipinski, who as well as doing considerable filming for the C.B.C., was also the cinematographer for 'Room for a Stranger'. He has recently just completed the Canadian feature film 'The Offering' for David Sector. However, other crew and cast, are made up of local technicians and artists. Director Ted Leversuch is delighted with the locals and firmly believes in the scope for future co-productions here.

Lead roles in the film are played by French actor Martin Lasalle

(the lover), Rica Bergman, flown in from Los Angeles, who plays the daughter, and Elsa Guirot, who plays the mother.

Martin Lasalle: in addition to his work in Europe, is an accomplished actor in the Argentine, experienced in film, theatre and television. In 1960 played the lead in Robert Bresson's film 'Pickpocket'. Was a Member of the Actor's Studio in N.Y. 1961-1964. Played lead in N.Y. feature film 'O.K. End Here' which won 1st prize at Locarno Film Festival 1963, and was selected American entry in N.Y. Film Festival. Also had lead role in 'Acteon' a film by Jorge Grau, made in Spain in 1964, and attended Moscow Film Festival 1965 as representative for that film. In 1965 did television drama in Spain and some in New York with Janice Rule, Maurice Evans. His next scheduled film will be made by Torres Nilsson in Peru, at the end of the year.

Rica Bergman: a stunning German girl of Swedish extraction, while only twenty years of age, has proved a definite natural talent in the film. After studying acting as a teenager in Germany, she came to Toronto and modelled Village fashions, with the occasional television commercial. From there she moved to Los Angeles and into television work. But Rica still keeps an apartment on Yorkville, and between working dates gets to Toronto to visit friends and buy fashions. An ambitious young lady, she is already working out details for another leading role, slated for December, and plans to firmly establish herself in cinematic circles.

Elsa Guirot: a competent television actress and radio artist in Montevideo, who, when not playing the part of a susceptible widow, even does a little Shakespeare.

Additional Cast:

Pepe	Sergio Regules
Jose	Fred Deakin
Manolo	Carlos Kanarek
Girl	Caroline Barberot
Customer	Horacio Flores
Detective	Oscar Azuri

Love With A Stranger — Continued

Production:

Director	Ted Leversuch
Asst. Director	Ed Leversuch
Dir. Photography	Stan Lipinski
Camera Operator	Juan Roca
Asst' Cam. Operator	Juan Jose Gutierrez
Stills—Editing	Ferruccio Musitelli
Sound	Cec Tiboni
Script Girl	Araceli de Tezanos
Production Manager	Carlos Bayarres
Production Asst.	George Bayarres
Set Design	Arturo Farre
Properties	Marta Degener
Processing	Alex Lab. (B.A.)

The producers gratefully acknowledge the co-operation of the Montevideo Police Dept.

~~~~~

To: CINE World

Box 86, Toronto 9, Canada

Please find enclosed \$2.00 for my year's subscription of CINE World (6 issues).

Name .....

Address .....

City .....

Province or State ..... Country .....



# *How Films Began*

*By*

**Claude Friese-Greene**

---

Films are so much a part of our everyday lives that few people ever give a thought to their invention. Ask any cinema-goer when moving pictures were invented; ask any so-called enthusiast the name of the inventor; ask about the earliest "talkies". You will be surprised at the answers (if any) you will receive.

For years there have been disputes about who invented motion pictures. I can tell you right at the beginning that my father, William Friese-Greene, was the first to apply for and obtain a patent for a moving picture camera in June 1889; and a later patent, to make it possible to produce motion pictures as we know them to-day. (British Patent No. 10, 131, June 1889). Yet long before that year, in 1885, my father had alighted on the secrets of the motion picture.

It is with all due modesty that I place on record the fact that my father was an extraordinary genius; like many other men with fertile brains, he did not get his reward.

It was in 1887 that my father conceived the idea of linking up the newly-invented phonograph of Edison Bell with photographed movement. In 1889, after he had been struggling month in and month out to perfect this idea, he alighted on a solution and sent a description of it to Edison. He asked the American to co-operate with him and produce talking pictures. That was in 1889.



Mr. Edison, being a shrewd man, was obviously interested in such a project. He sent a request for the drawings of the camera patent; but nothing further was heard from the Edison officials.

First, however, let me tell you of my father's early days. William Friese-Greene was born at Bristol on September 7, 1855 and was educated at the Blue Coat School, Clifton. He was very young when he became interested in photography, then at the beginning of its development. It was in 1882 that my father and John Arthur Roebuck Rudge, who had devised a projection lantern, which he called the Bio-Phantoscope, joined forces. Rudge incidentally was the first man to run an electrically propelled boat (his own invention) up the River Avon, at Bath. In St. Michael's Cemetery, Bath, there is a tomb on Rudge's grave, with an inscription recording his inventions; a tablet to the joint memory of Rudge and my father has been affixed to the wall near the house where Rudge lived in Bath. Rudge produced what he called "Life in the Lantern", using 4 by 5 inch glass plates, with an oscillating shutter, made of two leaves and opening and closing from the centre. As the shutter closed over one plate the next plate was advanced between the light and the lens, and this gave the illusion of animation.

It was this device that gave my father his first idea for motion photography. He made several improvements on Rudge's invention, and in 1885 gave an exhibition before the Photographic Society of Great Britain. Rudge, by this time, had died and my father had to continue his experiments alone.

Two years later my father had still further improved his lantern. He was a very successful photographer in Piccadilly, London. Further fame and notoriety came his way when he drew such large crowds to his studio by the exhibition of his "moving pictures" that the police compelled him to stop the exhibition.

I want you to notice that I stress the fact that he was a successful photographer. He had money then. But so keen was he on his invention that he had lost every penny and had actually been imprisoned for debt before he died dramatically while addressing a meeting of film men at the Connaught Rooms, London, on May 5, 1921.

The search for a suitable flexible material for negative and



positive prints gave my father a great deal of anxiety. He realized that true motion picture photography could never be obtained satisfactorily with glass as a basic material. Then, in 1888, he found what he had been seeking. He devised a camera that enabled him to take pictures in series on strips of sensitized paper of a length as great as fifty feet. It was with this camera that he photographed a street scene at Brighton that gave him proof over an Edison claim in the United States courts more than twenty years later.

It was for this case that my father made his first and only visit to America in 1910. This action definitely proved that my father, and not Thomas A. Edison, first conceived and invented the cinematograph camera, and that it was also W. Friese-Greene who first thought of linking sound and photographed action together.

When the case was heard in the United States Circuit Court, South District, in December, 1910, that street scene at Brighton was invaluable.

With a camera built for him by R. Chipperfield of Clerkenwell Green, London, my father was able to take photographs on a sensitized strip of paper, at the rate of seven or eight a second. But the problem was, when the reproduction of life motion was needed, how to prevent the paper from breaking.

A solution was found in celluloid, which had then begun to appear as a substitute for the glass plates used by photographers. One of the manufacturers of celluloid was Mr. Alexander Parker, of Birmingham. My father got in touch with him and told him of his problem. The two men worked and experimented until in that same year another camera was invented, that was able to take celluloid film. This was what was known as a stereoscopic or di-optic camera. It had two lenses side by side, but could be used as a single camera merely by closing one lens aperture.

It was in January, 1889 that my father took his first motion picture with celluloid. This was a scene in Hyde Park, showing Mr. Alfred J. Carter strolling with his son, Bert. This strip of film, by the way, was also used in the American courts to prove my father's case against The Edison Trust.



There was one objection to this camera—the size of the picture. The next advance was a camera constructed for him by A. Lege and Co., of Hatton Garden, London, and delivered in the summer of 1889. This used tooth sprockets and was designed to run perforated film, slightly less than 2½ inches wide. Twelve pictures a second could be taken with this camera, and its first experiment was a scene in the King's Road, Chelsea, early in 1890.

### 1887 — The First Cine Camera

In association with Mortimer Evans, an engineer, my father obtained a patent for a "camera for taking pictures at a rapid rate." This was on June 21, 1889, so that it was on this date that (officially) the first cinematograph camera was born. Few people were very excited about this invention. In fact not until November 15, 1889, when "The Optical Magic Lantern Journal" gave the news to the world, did anybody realize the possibilities of the invention. Although the daily and weekly newspapers commented on the article, the whole idea was so fantastic and far-fetched that sneers, rather than cheers, welcomed the invention. Let me give you a short extract from that article of only 43 years ago.

It was headed 'A Startling Optical Novelty-Photographic and Phon-Photographic Effects.' "Imagine the sensation," the article said, "that would be produced, if the whole of the recent Lord Mayor's Show were to be presented upon a screen exactly as seen by a person stationed at one particular point looking across the street. The house on the opposite side would remain stationary and the procession would pass along, each minute movement, as it actually took place at this given point, being represented.

"The name of Friese-Green, the eminent photographer of Brook Street, W., will become familiar throughout the land in connection with an invention by which all these effects can be produced. He has invented a peculiar kind of camera—to outward appearances not unlike an American organette, handle and all—about one foot square. The instrument is pointed at a particular moving object and, by turning the handle, several

(Continued on page 19)





Throughout this issue of CINE World are depicted Europe's answer to America's "sex-starved" tastes. Beauty queens like USCHI GLASS, UTA LEVKA, EVA RENZI, CHRISTA KLEEFISCH, GISELA HAHN from Germany; France's MARIE VERSINI and Madrid's MARILU TOLO will be invading our screens shortly.



Marilu Tolo



THE UNIVERSITY OF CHICAGO PRESS

CHICAGO, ILLINOIS 60607-7090



THE UNIVERSITY OF CHICAGO PRESS

CHICAGO, ILLINOIS 60607-7090





# EVA RENZI

a German cutie, got star  
billing in Funeral in Berlin



Gisela Hahn





(Continued from page 14)

photographs are taken each second. These are converted into transparencies and placed in succession upon a long strip, which is wound on rollers and passed through a lantern of peculiar construction (also the invention of Mr. Friesce-Greene) and, by its agency, projected upon the screen. When the reproduction of speech is also desired, this instrument is used in conjunction with the phonograph."

Do you hear a faint echo of the word "talkies" drifting back through the ages?

But although he had gone so far, nobody else would get any farther. Unbelievable though it seems to-day, nobody could then see the commercial possibilities of this invention. Certainly the War Office did go so far as to ask him to go for a whole day to the Isle of Wight to conduct experiments with this new camera, for which he was paid the munificent sum of five guineas. The first report contained the momentous statement that the new invention "might be useful for balloon photography in war-time." Shades of 1914-1918!

My father had spent no less than £10,000 of his own money on experiments. What was worse, he had neglected his previously prosperous photographer's business to further his invention. In February, 1891, his home and practically everything else he had were sold to pay off his debts. Even this failed to quash his enthusiasm. He knew that he had a marvellous invention and he was anxious for the world to realize its possibilities.

Colour on films was the next thing to which he set his active brain. As far back as 1903, when I was only a child of five, he had perfected a colour scheme of cinematography. He took a picture of me in our garden at Brighton. I was waving a Union Jack (it was just after the Boer War) and the red, white and blue came out remarkably distinctly.

I have always felt that his true worth has never been thoroughly appreciated. One possibly does not expect the general public to appreciate his work, but those men in the industry, to whom my father's invention has meant so much, might have been keener to have praised where praise was due. Don't ima-



gine for one moment that I am ungrateful, but I do feel that a little more might have been done. In 1916, for instance, when I was with the Cinematograph Branch of the Royal Flying Corps, my father's resources were so low that a public subscription was opened. The sum of £136 os. 2d. was raised.

Five years later he died, at the age of 65, after making a moving speech, full of sincerity and sound commonsense, to a group of film renters, exhibitors and producers. British films were in a sad state at that time. Wrangling and differences of opinion only accentuated the plight of the industry. My father endeavoured to get these people to see the folly of wrangling. He tried to make them realize that co-operation was the only thing to prevent America getting the whole of the film monopoly. He altered the tone of that meeting and then went back to his seat and died.

Two policemen took him to the nearest mortuary. In his pocket was a cheap, well-worn leather purse. Inside were a few coins that came to the grand total of one shilling and tenpence—all the money he had in the world.

One and tenpence—just enough to buy a seat at the pictures.

(Reprinted from the World Film Encyclopaedia, published in London, Eng., in 1933).

---

CINE World is published by CINE World Publications; K. Godzinski, Publisher. Subscription in Canada and U.S.: \$2.00 per year (6 issues); Foreign \$3.00; Single copy: 35¢. Mailing address: Box 86, Toronto 9, Canada. Advertising rates upon request. Printed in Canada. Signed articles represent the views of their authors, which views are not necessarily shared by the editors and publishers.

**Vol. 3 No. 5 (14) 1967**



---

## *Poland's Best Actor Dies At 39*

Zbigniew Cybulski, the Polish actor whose frog sunglasses were an emblem to a generation, died when he was boarding a train for Warsaw after filming. A friend tried to haul him to safety but the young hero of a period had grown too heavy, and he slipped between the train and the rails. His age was 39.

We had known his work for less than eight years; the quality of the films in which he appeared was erratic; but the disappearance of a personality both appealing and powerful leaves one with a feeling of bereavement.

His celebrity began with his performance as the counter-revolutionary boy in Wajda's "Ashes and Diamonds." The film was not his first, but it had a quality of sudden, inspired achievement; and the blunt vulnerable face behind its heavy glasses rapidly became a kind of symbol for the post-war Polish screen.

He was immensely impulsive, convivial, accident-prone and superstitious. He played occult games with himself, sometimes about having to tread on the nail-heads in floorboards. When he had made 'To Love' in Sweden he bought a Volvo, without altogether taking into account that he couldn't drive. As a younger man he had been involved with a company called the Bim-bom Theatre, putting on plays by writers like Sartre, Durrenmatt and Ionesco.

---



# *FESTIVAL II* *IN TORONTO*

A nine day International Film Festival, sponsored by  
The Toronto French School, will be held at the Crest  
Cinema, May 8 to May 16, 1967.

---

ATTENTION

SUBSCRIBERS & FRIENDS OF CINE World  
IN GREAT BRITAIN !

Our Representative for the U.K. is

**MR. ALAN DODD,  
77 STANSTEAD RD.,  
HODDESDON, HERTS.,  
England.**



Mr. Dodd is authorized to accept subscriptions and payments  
for advertising to be printed in CINE World. Annual (6 issues)  
Subscription: Canada and U.S. \$2.00. All other countries \$3.00.



# ida kaminska

by maria sten

Ida Kaminska's performance in "Frank V" by F. Dürrenmatt was the hit of the 1962 theater season in Warsaw. This was the first time that the celebrated Jewish actress appeared on the Polish speaking stage. The public greeted her appearance with a round of applause every evening. One may agree or disagree with her interpretation of Otylia Frank, but the fact remains that the audiences immediately sensed an extraordinary personality in this small, bent woman and succumbed to the charm of her genius.

This venerable artist (she has been on the stage more than fifty years) does not have a captivating beauty nor does she appear in artful costumes. The secret of her popularity lies elsewhere: in her forceful personality which dominates the stage and that magnetic quality which constitutes the secret of great acting.

Ida Kaminska is endowed with an artistic temperament that rushes in a stream of passion and vivacity, in a desire to act, to reform and to change. She possesses an inexhaustible strength and spirit. If she did not act, she would probably travel in a circus wagon or camp like a gypsy. She is compared to Ethel Barrymore in the United States. Both hemispheres know her as the daughter of the famous Esther Rachel Kaminska, "Mother of the Jewish theater," and the most pathetic mother on the Jewish stage.

A conversation with Ida Kaminska is full of reminiscences interrupted constantly by affairs connected with the theater of which she is a director (the E. R. Kaminska State Theater in the Jewish language).

Ida Kaminska made her first stage appearance at the age of five. From that day she has appeared on the stage for the past fifty years. She spent her childhood and youth at the side of her great mother ("it is hard to be a good actress with such a name"). Ida Kaminska and her large family travelled by coach to the small Russian towns which had a large Jewish



population at the beginning of the 20th century. These towns still live in Chagall's pictures and Isaak Babel's stories. The harsh conditions of nomadic life in the vast unbounded regions and bad roads of Tsarist Russia took their toll. The only survivors were Ida (born when her parents were appearing in Odessa) and her brother.

In the Nineties of the 19th century, her parents organized their own troupe in Warsaw and in 1913 established the Kaminski Theater which burned down during the last war. The theater is now rebuilt and forms a part of the House of Jewish Culture in Warsaw. Meanwhile, Ida Kaminska developed her talent, first in operetta and later as a dramatic actress. After her mother's death in 1925 Ida succeeded to her place in the theater. Fearing Nazi persecution, Ida Kaminska escaped to Lvov during the Second World War. After long years of vagabondage and social work during the war, Ida Kaminska returned to liberated Poland where for the first time a State Jewish Theater was established in 1945 — the Esther Rachel Kaminska State Jewish Theater. Ida Kaminska is its administrative and stage director, first actress and untiring propagator of Jewish culture.

The theater's repertory ranges from Molière to Brecht, from Sholem Aleychem, a classic of Jewish literature and Anski's "Dybbuk" to Orzeszkowa's "Meir Ezofowiicz" and Casona's "The Trees Die Standing." This is a socially committed theater not only with an excellent form of presentation but also a deeper inner sense which compels the spectator to think, to confront drama with reality. This theater evokes the irrevocably dead past of small Jewish towns, Jewish folklore and Jewish folk wisdom. Curious, that this theater performing in Jewish should attract Polish audiences. Although they do not understand the language (the Polish translation is given over the earphone system), they attend the performances in order to learn about the culture of this ancient race whose history is so inextricably bound with that of Poland.

Ida Kaminska's late debut on the Polish speaking stage is not extraordinary, as she herself claims. The language is not important because she feels equally at home in both Jewish and Polish. The important thing is the theater itself, the opportunity to play and to transmit intrinsic artistic values. "My life has bound me eternally with Jewish culture and the Jewish language. It could have been otherwise. The drama lies elsewhere. My parents' theater wrested with terrible difficulties but it had a public which understood its language in every town. Today, when I have the opportunity to direct a State Theater that public has disappeared."

These are not bitter words. They contain an understanding for the tragic events of the last twenty years.

ED. NOTE: *Madame Kaminska was introduced to the North American audiences last year in the famous Czechoslovakian film "Shop on Main Street".*



A limited number of the following issues of CINE World is available from our Mail Order Dept.:

Vol. 1: No. 1, No. 2, No. 3

Vol. 2: No. 1, No. 2, No. 3/4, No. 5, No. 6

Vol. 3: No. 1, No. 2, No. 3

Kindly state issue requested enclosing 35¢ for each copy and mail to: CINE World, Box 86, Toronto 9, Canada.

## **CINE WORLD Marketplace**

**Classified Ads**  
10c per Word

16 mm Sound Projector and operator for hire. RO. 6-8918 evgs. Reasonable.

EVERYthing mimeographed. TV & Film producers' service. 93 Chiltern Hill Rd., Toronto Call 787-3012. Reasonable.

SHOWcards, posters, by qualified commercial artist. Call ME, 6-0665. Reasonable.

YOU can be sure of uninterrupted delivery of CINE World if you send in your subscription to-day- \$2 per year.

WANTED: For Cash or Trade, Toy Electric Trains "O" Gauge. British or European Makes only. Any age or condition. Write: Sid Pearl, 41 Whitburn Cres., Downsview, Ontario.

## **WANTED 8MM CLASSICS**

**FEATURES &  
SHORT SUBJECTS**

SEND LIST & PRICE TO

**CINE WORLD (8)**

**Box 86**

**Toronto 9, Canada**

## **DER FILMKREIS**

(Published in German)

1964 & 1965 back copies only!  
Europe's leading monthly for 8 & 16 mm. films (now discontinued due to merger with FILM + TON = Magazine). A wealth of news for the beginning & advanced amateur movie maker. Only few copies left.

Get yours for \$1.00 from . . .

**CINE WORLD, BOX 86  
TORONTO 9, CANADA**

## **FILM + TON — MAGAZIN**

(from Munich, Germany, printed in German)

Europe's largest & luxuriously illustrated monthly for the Amateur Movie Maker. World-wide news about latest developments in 16 & 8 mm movie making. - Tape - Records

**\$1.50 per copy from**

**CINE WORLD, BOX 86  
TORONTO 9, CANADA**



# RON RIEDER *in* Hollywood

## HALLO FROM GLAMOURTOWN:

\* Harry Saltzman, the Canadian who hit it big with the James Bond craze, sez despite Sean Connery's latest statements about no more Bond-age, "we can't stop making them because of him." The current "You Only Live Twice" Bond epic is nearing completion at a nine-million dollar budget.

\* Roger Corman will coproduce "Judas" in Israel with Noah Productions, company based there. Sharon Compton's script will be based on findings of the Dead Sea Scrolls. Corman currently is producing-directing "St. Valentine's Day Massacre" for 20th-Fox.

\* Edmonton-born Beverly Adams took off for London and "Torture Garden", but before she left her two roommates gave her a surprise 21st birthday party.

\* Hottest piece of property to come out of Italy in many a day is Virna Lisi who brought her Hllywd press conference to a boil by rapping countrywoman Gina Lolobrigida for appearing in the all together on film. To keep tongues wagging, Virna just completed two dramatic roles for Carlo Ponti, husband of Sophia Loren. She debuted in Hllywd two years ago when she took home a mere \$15,000 for "How to Murder Your Wife." Today, three Hllywd pix later, her asking price is \$300,000 before she steps in front of the cameras.



**FILM FACTORIES:** Hiring and firing are the daily doings at Paramount since the huge lot was sold to Gulf Oil etc. interests. You have to read Variety every morning to find out who is in and who is out . . . \$10,000,000 "Camelot" went before the Warner Bros. cameras in December under personal production of Jack L. Warner. Jack is the guy who did not want to "take a chance" with Julie Andrews when making "My Fair Lady," went with Audrey Hepburn who can't even sing. Now Julie, who Broadway'd both "Lady" and "Camelot," is unavailable due to heavy demands . . . Liz Taylor and Burton have formed their own film factory called Taybur. Will grind out "Osmosis" as first effort beginning next fall . . . After Robert Wise came up with what probably will be biggest money-makers of all time, "Sound of Music," 20th gave him blank check for "Sand Pebbles" which he filmed in Hong Kong and Formosa, soon to be released.

**MARRIAGE MILL:** Natalie Wood telling friends she will center aisle it with her manager after long dating session with Warren Beatty who was it after she shed Robert Wagner . . . Ann-Margret, currently in the big push for "The Swinger," has cooled the hot and torrid stuff with Roger Smith.

**TWOSOME TIME:** Jean Paul Belmondo and Ursula Andress . . . Leslie Caron and an Italian prince (two or three trans Atlantic calls a day) . . . Zsa Zsa Gabor and Joshua Cosden Jr. who commutes from Dallas . . . Thordis Brandt (German beauty who spent her childhood in Canada) with Peter Deuel . . . Vivacious Joey Heatherton and singer P. J. Proby.

**CANDIANA:** Fifi d'Orsay (Quebec) linked by Warners for "The Assignment," her first non-French role in her 40-year career. She plays a German . . . Motion Pictures International to shoot "The Fox" in Toronto beginning early in '67 . . . Montreal is where some of the scene for "Wait Until Dark" will be filmed by Warner Bros. . . . Glenn Ford (Quebec) returns for 20th starring picture "Pistolero," another oat burner. . . . Norman Jewison (Ontario) will direct "In the Heat of the Night" a who



done it for Mirisch . . . Yvonne De Carlo (Winnipeg) is feminine lead in Huntsville now filming at Paramount.

**TOLD YOU SO:** As predicted some time ago in this column. Raquel Welch is soaring to the top as the movie sex queen. She already has had several big spreads in national magazines such as Life and others. That you would like to see another pic of her. Her only flick out so far is the \$6,500,000 "Fantastic Voyage."

Las Vegas is becoming the camping ground for Hillywd dancers. Work is regular and the dancers can knock off for picture work. Shapely Rosalie Shay (see pic) is one of those who commutes from the gambling capital for movie-tv work on the coast.

**HOW 'BOUT THAT:** Actress Suzanne Lloyd, in Paris working on Universal's "The Scandal" with French director Claude Chabrol, sipped wine and conversed in French during lunch. The crew was surprised at her almost perfect pronunciation until costar Anthony Perkins explained Miss Lloyd is of French Canadian lineage.

**EDITORIALLY SPEAKING:** Longer and longer movies are flowing from Hillywd. Each company seems to be competing for length, but the only result seems to be poorer and poorer, more expensive film footage. Overhear at one longy—"Luck there is an intermission. It gives half the audience a chance to go home."

. . . that's the way i see it . . . rr



RAQUEL WELCH 









*Rosalie Shay*





Christa Kleefisch



MARIE VERSINI

